

Horizons and timelines

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Abstract

Referencing three artist practices that manage the concept of the landscape from the perspective of human experience.

This comparison of motive explores; perpetual memory/cultural time and space/landscape as a membrane between experiences; something/nothing, mass/absence, body/aura. Initially conceptual, the artworks explore the graphics of line/colour/form with the poetic relationship between human perception and cultural conditioning represented in the concept of the horizon.

Haywood is fascinated by environments and horizons that evidence obscured history and traces of colours, weathered by natural process and human interaction. His work represents a location, a time and an interaction with an environment, through chromatic ingredients that infuse the palette of the landscape, which he then edits to a limited key of colours. Currently, using lens based media, he selects colour on the horizon, which is then filtered to merge tone into an overall sense of colour, confused by distance and a lack of focus (Train/Window/Industrial Landscapes series). Heald elaborates timelines and choreography for the camera, transforming everyday movements into dance-like passages with the assistance of the slow-motion effects, reminiscent of Haywood's Train series, which depict the dancing lines of the horizon. The slowing down of Heald's film, references poetics and time, recognising Kristeva's writings, on time (1979) and the semiotic chora (1974). Liggett's, paints surfaces with veils/layers and gestural brush marks. The depiction of geographical barriers including horizons, create, metaphors for weathering/ageing/movement/time/creative or psychological barriers.

Liggett's repetitive horizontal line paintings (Sea series, First/Second/Third Attempt) formulate a working method inducing a meditative inspirational state. Oblivious to time during creative insights, Liggett sees this as akin to losing track of western linear time and being lost in the horizon that is the body. In The Dream Space Heald slept in Japanese "capsule" hotels/ryokans/Buddhist temples, accessing simultaneous timelines/zones, capturing the transient/surreal nature of dreams. These performances encapsulated, through colour and movement, an "in-between-ness" that relates to the chora. Heald and Liggett will explore cyclical and monumental time through ideas relating to "eternity" or "transcendence" exploring the horizon of the body/aura through painting and film.

Within their presentation the artists will discuss, the differences/similarities between horizons/timelines within their work.